

# Odin Gregory Writes a Vivid Metric Drama of Roman Life

## Caius Gracchus: A Classical Tragedy

Story of Ill-fated Ancient Reformer Told in an Unusual Form

ODIN GREGORY, the author, and Horace Liveright, the publisher of the five-act tragedy, *Caius Gracchus*, are both candidates for the literary Croix de Guerre. For never since the days of Shakespeare has a play written in English metrical verse aroused any appreciable measure of popular enthusiasm. It has become a convention of Anglo-Saxon literary criticism that metric drama is almost a hopeless form of composition. Yet the mighty Greek tragedies always inspire emulation; and the work of Goethe, Schiller, Hugo and Rostand shows that even in modern times heroic themes can be most adequately rendered through the stately medium of metrical verse.

Forgetting for the moment its peculiar form one finds in *Caius Gracchus* a drama of vivid color, marked psychological insight and compelling power. Some of the pictures of Roman life in the second century B. C. challenge comparison with the best descriptive passages in *Quo Vadis* and *The Last Days of Pompeii*. The central figure, *Caius Gracchus*, attains quite heroic proportions in his hopeless struggle to free his country from the tyranny of the patricians. The author perhaps departs slightly from historical accuracy in depicting *Caius* as an extreme pacifist, who was willing to see all his plans ruined rather than shed a drop of Roman blood. By this device, however, he enhances the dignity and beauty of *Gracchus's* death.

### Class War in Ancient Rome

Throughout the play the author displays a very clear comprehension of the social forces which account for the career and death of *Caius*, and of his brother, *Tiberius*. Toward the end of the second century B. C. the wealthy and aristocratic classes had attained a position of overwhelming power in the Roman state. They monopolized great tracts of land; and they reaped a rich harvest from the plunder of the newly conquered provinces. The formerly independent farmers and city workers were driven into poverty and servitude by the competition of the hordes of slaves who poured into Italy after each victory of the Roman armies. *Riberius Gracchus* attempted to improve conditions by distributing land to the soldiers and workers and curbing the power of the wealthy; he was murdered by a patrician mob. His younger brother, *Caius*, the hero of Mr. Gregory's play, followed in his footsteps and eventually shared his

fate. The author represents *Caius's* ideals in the following fine passage.

### Ideals of Caius Gracchus

I wish to see a world that's ruled by Law. Which no debauching finger can approach. I wish to see a world that's free of guile: A world no more a market place, but made of vineyard, and a garden and a school. I wish to see men's eyes freed of that slay, That mean, that shrewd, that cunning gleam. Which now proclaims to all abroad the creed: Who hath attained the hideous shame That's called success. I wish to see men strive for finer ends Than those of avarice gain, of secret rule. Or dull and stupid labor for a crust. I wish to see the worthy hour of a crust. When fasting show will be disgrace. When all must do the pleasure of the poor. For everything of need, but none at all of spoil. And leave some time for every man to raise His eye from trough, or furrow, and to live With thought, with love, with nature, with the gods!

Each act contains distinct dramatic possibilities. First the patricians approach *Caius* with bribes, which he indignantly rejects. Then the conservative leaders hatch a plot to turn the sickle populace against *Gracchus* by a false charge of sacrilege. In the third act the plot is successfully carried out and *Caius* is forced to flee for his life amid the jeers of his former supporters. The fourth act shows the patricians reveling in their hour of victory. There is a gradual transition to the supernatural in the conclusion. The *Furies* croak out their prophecies of ruin and desolation for Rome. There is something of an apotheosis when *Caius*, stabbed at his own command by his faithful slave, holds converse with the spirit of his murdered brother, *Tiberius*.

### Patricians Denounced

The author infuses very genuine fire and enthusiasm into his work. The action never lags and the dialogue never lapses into mere rhetorical dullness. His picture of the patricians, of the wealthy, is tremendously impressive in its ferocious bitterness. He represents them as bloodsuckers and exploiters, ruling the masses by a combination of cajolery and brutality, cynically using religion and patriotism as instruments for maintaining their selfish power. In the Consul *Fannius*, who imparts a series of Machiavellian precepts to his son, we have a Mephistophelian Polonius.

Mr. Gregory possesses a gift for sharp individual characterization. Even the minor characters stand out with remarkable distinctness. One of the most sympathetic figures is *Gracchus's* wife, *Litina*, who strengthens her husband's courageous resolutions when he appeals to her to advise him whether or not to come to some agreement with the patricians. Incidentally the passage in which *Caius* lays his problem before his wife is an excellent illustration of Mr. Gregory's ability to write nervous, forceful and dignified blank verse.

The words now spoken must foreclose the case of one way or the other. One of these Spills true with those whose might now stands secured. By every vested power, the state's dread Of civil life, and all the mortal things The body craves, and fancy finds its love. But by the other way one quickly comes To desolation's home, to lowering nights of lead. To bloody toll to days and nights of dread. To scorching friends, to pain-racked limbs, and tears. Of anguish for the dullness of the slaves. On whose behalf these grinding griefs are borne.

### A Most Interesting Experiment

Mr. Gregory may fairly be said to have broken ground in a new and most interesting experiment in American

literature. And his work has far more to commend it than the originality of its form. It is a pulsating, heroic, human drama of extraordinary intensity, projected against an extremely rich background. Theodore Dreiser sponsors the play in an enthusiastic introduction.

### Shuffled Souls

Miss Barclay Writes Weird Story of Reincarnation

AT THIS moment there is one question we desire to ask: Was *Florence Barclay* serious or delirious when she wrote *Returned Empty* (Putnam)? The book is a weird mixture of claptrap, virginial ecstasies of the past century mode in fiction and neo-psychic reincarnation throbs of the mysticism of to-day. It is both mechanical and vaporous in structure, controlled by the formula of the Victorian of the lowest rung and the nebulous thesis of the modern emotionalist on the uncertain top of the ladder.

Mrs. Barclay has her old bag of tricks at her elbow. Her heroine clasped her hands and gazed wildly at the stars. Out of the bag, pop, comes this: "The wind moaned and shrieked through the pines. The sea roared in the distance. Behind the house, an owl hooted like a lost soul in agony." Seven pages later the hero mutters, "Good God, let me keep my reason!" Bag yields the following: "Midnight sounded slowly from a distant belfry. The old clock in the corner whirled its warning, and struck the hour. Lady Tintagel took up her jewelry case. He rose. His knees shook. He felt queer and dizzy." So we go.

But it is the swimming of the hero of *Returned Empty* that fills us with a great white awe. His first stunt to stun us is his proving a Janus-like ability to start from a given fixed point and swim from it into the rising sun at a.m. and into the sunset at p. m. We feel "queer and dizzy" again. And this narrative arabesque does things that make *Duke Kahanamoku*, *Norman Ross* and *Ethelred Bleibtreu* look like top dolls in the water. He goes down, down to the bottom in fifty fathoms of water (300 feet) while fat fish flop him in the face, to come up gasping and settle down to a steady breast stroke. A man who had touched weeds and mud in depths so tremendous would, if he came up alive (and he wouldn't), turn over on his back and float until life began to trickle back into lungs and heart. Stunt No. 2: Luke, or Nigel, as he approaches shore while swimming, fears the current, "takes a deep breath, dives and disappears" to swim in under water. Any tyro in the sea knows that a man swims "high" when coming in to land over an undertow. He doesn't go down into it. Aside from its banalities of emotionalism, and *Returned Empty* is as rich in them as a busy bush is with blueberries. There is a kernel of originality in the novel's plot. A wait, a boy in a founding asylum, grows to manhood, goes on a hike, steals up to an open window of a palatial mansion, sees a beautiful woman within, is seen by her, is summoned to enter, is told that he is her long-dead husband reincarnate. As a quite natural result, he runs out to the beach determined on swimming until he drowns. Woman centers telescope on him, counts the hairs on his head furlongs away, wills him to return. He returns. Oh—what's the use of this review, anyway?

Many such snap-dash books succeed, of course, or they would not be written in such quantities, but one cannot help believing that the public will welcome an action story that combines artistic writing with briskness of plot. Not that such a story seems to be in the offing just now, but some day it is going to breeze along and set a pace that will make the brethren of the rapid-fire pens mend their ways.

The Western adventure story is one of the best fields to try the talents of writers who can lift the red blood story out of the commonplace, and yet observe what has happened to it since Owen Wister demonstrated its possibilities.

Man to Man, by Jackson Gregory, has the pot-boiler effect which has been mentioned. Steve Packard comes home after years of seafaring and assumes control of his father's ranch. Steve's grandfather, Hell-Roaring Packard, has made the family name hated in the neighborhood, particularly by Teresa Temple, daughter of a ranchman who has been "done" by the patriarch of the hero's house. "Teresa," as she is called, is supposed to have Spanish blood in her veins, but the names she calls Steve at the outset of the book are not Castilian. They are "lummox," "smarmy," "crook," "sneak" and various other titles, which do not breathe the poetry of the wide outdoors.

But, in spite of Terry's tendency to hurl uncompensated adjectives at the hero, it is felt that she will capitulate handsomely to an offer of marriage at the last, which she does, after she has gone into partnership with Steve in beating out Grandfather Packard, who turns out to be not such an unamiable hell-roarer after all when one gets at his real feelings toward his grandson.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

Not always are the people of Eli of the Downs three-dimensional, not always do they come to life out of the author's imagination, but in spite of a little vagueness there is always apparent a distinction of intention and design. Eli of the Downs is a first novel, in which one may justifiably hang a few hopes for the future.

A Gloomy Prophet

THERE is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

There is a pessimistic note in *The Taint in Politics*, published by Dodd, Mead & Co. as the work of "a well known British author." The book bears the significant sub-title: *A Study in the Evolution of Parliamentary Corruption*. The author traces the sources of weakness and dishonesty in political life from the Middle Ages to the present time, laying special stress upon the political systems of England and America. In conclusion he pleads for a more independent and courageous attitude on the part of the individual voter.

## In the House of Lynch

Leonard Merrick's Latest Book a Melodramatic Effort

WHO could fail to be thrilled by the spectacle of elder and arrived artists combining to rescue from obscurity a young fellow-artist? How it shames the cynics! What a proof of the existence of a noble freemasonry among British artists—of an august freedom from the common jealousies of common men!

When J. M. Barrie, with many pretty words of showmanship, set aloft the gay-colored balloon of Leonard Merrick's *Conrad in Quest of His Youth* (in the special author's edition issued by Dutton), we clapped our hands and marveled that so buoyant a thing had been kept to earth so long. Since then at precise intervals a great man has stepped forward and with a few enthusiastic phrases has sent another Merrick novel soaring, until the sky is full of them and the whole range of hyperbole is exhausted. The speeches have grown a little set, the eye wears—after all, none of them was as bright and gay as *Conrad*—save the unspiced *White Paris* Laughed.

But by now it would seem to be a point of esteem with famous British writers to be invited to patronize Leonard Merrick. H. G. Wells, W. J. Locke, Sir Arthur Pinero and Maurice Hewitt—a strangely assorted companionship, but no gathering of British lions would be complete without G. K. Chesterton. For a little while one was alarmed that the supply of old Merrick novels had given out, but some one leaned far over into the trunk and brought out *The House of Lynch* from its deepest recesses.

G. K. Chesterton has written a gracious and genial piece, a trifle formal, as if Mr. Chesterton were attending the dedicatory exercises in a frock coat and a high hat—but entirely charming. And *The House of Lynch* comes out of its long confinement, a little deflated. There is no escaping the fact that it is not as buoyant as some of the others. It tells the story

of a young Englishman, a poor artist, who falls in love with a New York heiress, the daughter of the notorious stock manipulator, Lynch. He is too proud to ask her to marry him, but with the characteristic enterprise of the Merrick women, she asks him. But he will have none of her father's tainted wealth—not though all their friends think him mad and quixotic. Not only will he not touch any of her father's money, but he forbids the girl to do so. Then they go off to touching poverty in London's Bohemia. Through all their trials and tribulations, however, and finally his wife, feeling that to be a good and true wife she must share his conviction, decided that she must renounce her wealth for good. She has two children, she is ill-fitted to cope with poverty, but to keep her husband's love she gives to charity every penny of the forty millions that her father leaves her. Just then, providentially, her husband paints a picture that makes him famous, so she is rewarded by having her husband's honest wealth in place of her father's tainted money.

This is all intensely sentimental and intensely humorless. One is reminded that Merrick was once an actor by the absurd and stilted speeches—though no other sort of speech would fit such absurd and stilted situations as these. Now and then there is the Merrick grace of phrase. The charwoman related her misfortunes, "which had been chiefly matrimonial, and partly alcoholic." But more often the conversation is like this:

"I find the methods of such a trust as yours, sir, as devoid of Christianity and patriotism and sympathy as the methods of the primeval ages when Might was Right. And I object to a fortune amassed by plunder, by wholesale trickery, and perjury and corruption; by bribing a Press to spread lies broadcast for the snare of the life-earnings of thousands and the iniquitous enrichment"—and so on, and so on.

## Stories of the Red Blood Type

Three Novels That Deal in Adventures on Sea and Land

MAN TO MAN, by Jackson Gregory, published by Charles Scribner's Sons, 17 East 33rd Street, New York City. \$2.00 net.

RED blood in literature is no new thing. Nor is its proportion declining, judging from the great output of books that depend chiefly upon the quality of action. The strange part of it all is that, when so many writers are doing action literature, so few bring any sort of art to the telling. It seems to be accepted among the craft, apparently, that if it is a red blood story that is being written, something dashed off in pot-boiler fashion will please the public best.

Many such snap-dash books succeed, of course, or they would not be written in such quantities, but one cannot help believing that the public will welcome an action story that combines artistic writing with briskness of plot. Not that such a story seems to be in the offing just now, but some day it is going to breeze along and set a pace that will make the brethren of the rapid-fire pens mend their ways.

The Western adventure story is one of the best fields to try the talents of writers who can lift the red blood story out of the commonplace, and yet observe what has happened to it since Owen Wister demonstrated its possibilities.

Man to Man, by Jackson Gregory, has the pot-boiler effect which has been mentioned. Steve Packard comes home after years of seafaring and assumes control of his father's ranch. Steve's grandfather, Hell-Roaring Packard, has made the family name hated in the neighborhood, particularly by Teresa Temple, daughter of a ranchman who has been "done" by the patriarch of the hero's house. "Teresa," as she is called, is supposed to have Spanish blood in her veins, but the names she calls Steve at the outset of the book are not Castilian. They are "lummox," "smarmy," "crook," "sneak" and various other titles, which do not breathe the poetry of the wide outdoors.

But, in spite of Terry's tendency to hurl uncompensated adjectives at the hero, it is felt that she will capitulate handsomely to an offer of marriage at the last, which she does, after she has gone into partnership with Steve in beating out Grandfather Packard, who turns out to be not such an unamiable hell-roarer after all when one gets at his real feelings toward his grandson.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

There are fast fights, gun fights, a cattle stampede and other things that make red blood Western stories sought by motion picture producers. Incidentally, though it is not the author's fault, the frontispiece shows a lot of long-horn steers being trailed—and the long-horn disappeared from the West many years before the advent of the automobiles which honk through this romance.

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-

would be among those to answer such an advertisement. The captain finds himself facing situations which call for coolness and a considerable knowledge of jiu-jitsu. As we take it, no villain in a modern detective story expects to be thrown by Occidental wrestling methods. If he is not dazed by jiu-jitsu, he knows that he is facing in a hopeless old-fashioned romance. The captain's adversary is a man of versatility in the matter of crimes, disguises and cruelty. His modest ambition is to bring the English govern-